

GRADUATE STUDENT COMPOSERS CONCERT

Convocation Hall, University of Alberta
April 20, 2011, 8:00 p.m

Featuring:

Bill Damur, flute | Don Ross, clarinet

Roger Admiral, piano | Jim Cockell, violin

Joanne Yu, violoncello | Andriy Talpash, conductor



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

www.music.ualberta.ca

Program

Foowahm

Dave Wall

Dissociate

Ruth Guechtal

--- Intermission ---

Dismembered, Re-assembled, and Re-animated

Daniel Brophy

To Sui'yacah

Raimundo Gonzalez

***Foowahm* – Dave Wall**

I finished a piece in January involving the nesting of small and large scale formal principals. This nesting involved the creation of relationships based on simple geometric shapes to which I assigned various musical parameters. A straight rising line representing one minute of pitch transformation might be nested within a descending jagged line representing 2 minutes of textural transformation nested within a curved line representing 3 minutes of timbral transformation. The shapes represented basic musical behaviors applied to each parameter, and repeated throughout the piece in shorter or longer versions. There's a lot more detail, but that's the gist of it.

Then I wrote a second piece loosely based on the first piece without thinking about much of anything except the sound. I called it *Foowahm* which meant nothing to me at the time, but which now seems like an either an endearment or part of the vocabulary I use when I talk to my cats. Or both.

***Dissociate* – Ruth Guechtal**

This work was the result of my growing interest in the character of Pierrot Lunaire and his transformations over the past centuries. I began to notice recurring themes associated with this character which were loneliness and alienation. I chose to express these in *Dissociate* through the disembodiment of a single voice.

Each instrument is given a role that becomes reversed over the duration of the piece. The ensemble is at first acting as a single voice that is expressed between all five instruments. In the first section, loneliness is interrupted by alienation and vice versa in the second section. The second half of the work has a different character where both loneliness and alienation have been manipulated in such a way that they have become multiple voices speaking over top of each other. Through these processes I attempted to create a gradual motion from loneliness to alienation over the entire duration of *Dissociate*.

(over)

***Dismembered, Re-assembled, and Re-animated* – Daniel Brophy**

The work *Dismembered, Re-assembled and Re-animated* was created through a process of gathering several musical sources, destroying, re-assembling and then presenting them in various degrees of coherence. This process of composition can be likened to the stories of Mary Shelly's *Frankenstein* and H.P. Lovecraft's *Herbert West – Re-Animator*, in that the final presentation of the work is distorted due to a linking together of unrelated parts to create a monstrous whole.

“No, I did not (kill him), I GAVE HIM LIFE!” - *Re-Animator* (1985)

“ We followed the local death-notices like ghouls, for our specimens demanded particular qualities. What we wanted were corpses interred soon after death and without artificial preservation; preferably free from malforming disease, and certainly with all organs present. Accident victims were our best hope.” - Herbert West, *Reanimator* (1922)

***To Sui'yacah* – Raimundo Gonzalez**

I. Piedra

Grand Mother Stones,
4.6 billion years old,
Heirs to the energies that created this planet,
You suffered intense heat to become the solid
ground we walk upon,
Baptized by fire you contain the heartbeat of all
living things,
Heartbeat we invoke,
Heartbeat with which we connect,
Heartbeat which grounds us...we are grateful...

II. Mapacho

In the Shipibo tradition, Mapacho is burned to
purify one's body,
mind and soul. The burning of Mapacho also
represents how man's
presence in this world is only a passing stage.

III. Merken

According to the Mapuche, Merken is the smell
and taste of the earth.